

Videotapes by Steele and Tomczak

4 hours and 38 minutes

THE IMPACT OF TELEVISION AND ADVERTISING ON A generation that grew up in front of the TV set has long been the subject of wide-ranging debate. In the videotapes of Lisa Steele and Kim Tomczak, presented in the exhibition *4 hours and 38 minutes*, television becomes a source of critical inquiry that confronts dominant media representations. E. P. Wood Gallery; November 10, 1989 – January 14, 1990; organized and circulated by the Art Gallery of Ontario with the generous assistance of the Canada Council.

A Fraser Elliott Foundation Canadian Contemporary Exhibition.

BY PHILIP MONK

Lisa Steele and Kim Tomczak both have long histories as independent video producers – Lisa Steele since the early 1970s in Toronto and Kim Tomczak since the late 1970s in Vancouver. Steele's tapes virtually span the history of video production in this country. Her works of the 1970s often attempt to inhabit a voice and "let memory become the present tense," as she says of *A Very Personal Story* (1974). The works of the later 1970s and the early 1980s develop the narrative mode and this active role, playing into the more elaborate narrative constructions that situate these "voices" now at an objective distance – welfare mothers, women workers – in adverse social conditions and under societal constraints. Kim Tomczak's tapes similarly pursue power relations, but in constructions that predominantly reflect a performance rather than narrative mode.

Since 1983, Lisa Steele and Kim Tomczak have worked together in Toronto producing videotapes. While collaboration is common in the film and television industries, it goes against the grain of our expectations of contemporary art. But while video originated as a self-reflexive mode with a behaviouristic emphasis, its history shows a move toward more complex, scripted modes. It is this genre of video that Steele's and Tomczak's tapes inhabit.

Artists working in video have often modelled their subject, look and production techniques on television, and the internal history of the medium has followed patterns of address from direct, unadulterated presentation to manipulated construction. Television, like film, is a collaborative endeavour, produced under the conditions of industrial manufacture, with dozens to hundreds of contributors. And yet television is delivered to us, or we deliver ourselves to the movies, under conditions that disguise that production: on the one hand, through devices that personalize the rapport between program and audience; on the other, through effects that spectacularize the image and our response. The history of television shows this in every one of its genres: compare the changes in the newscast, for instance, from the 1950s to the present. In the period of its origin, video art was used as a personal tool of investigation, but due to the narrative demands, for instance, that artists put on the medium, it developed a collaborative character as cast,



Still from *Working the Double Shift*, video by Lisa Steele and Kim Tomczak, 1984, English, 18:30 minutes. Photo: John Dean.

technical crew, etc., became necessary. And if television became one of the sources of critical inquiry – or parody – the collaborative nature of independent production began to mimic that of the commercial industry.

If Steele and Tomczak work together to produce videotapes, their aim is partly to make evident that

television and its messages are *made*. Collaboration, for them, is a practice that brings out an image of production. This is both a positive and a negative image, a representation of their own activity and a critique of another. In other words, they produce an image that shows itself to be a social relation at the same time that its message is produced. It turns the image back into its making and intention. While this process is implied by Steele's and Tomczak's individual tapes, it is the overt theme of their collaborative productions. Yet their intention is not solely critical, not solely an attempt to undermine television's authority by preparing a critique of its practices. They insert their own agenda and use the medium of television – its format, and found footage – in order to transmit their message.

Video art provides a response through its own productions to the constructions of television. At issue in the *reception* of television for most of us as viewers is the lack of any representation of our own values in the dominant medium. Values are ideals or ideologies consciously acted upon or unconsciously practised. They are enacted daily, but we do not necessarily picture them or articulate them to ourselves, that representation comes from outside. We see ourselves as television or its advertisers tell us we should be; we lack the means to picture for ourselves what we are, how we live and work or what we value. The dominance of television gives it the power to do more than create role models; it actively constructs social class and gender through its representations. In *Working the Double Shift* (1984), their first collaborative videotape, Steele and Tomczak address the lack of representation of domestic realities. As they say:

This tape presents a visual depiction of the fact that mass media – television in particular – does not reflect most people's lives. We produced imagery within our home that directly conflicts with mass media "home life" imagery and values. We also took images that originated within the mass media and totally changed their value system either by isolating the implied (and very conservative) messages and naming them or by entirely replacing the sound-track, thus creating a new "script." We did this in order to suggest that criticism is possible, and further, that this critical attitude does not have to lead to cynicism on the part of the audience.

Steele and Tomczak's response is ideological, as well – any representation of value is. And, after all, their tape is a construction, however much it presents another version of production. But the tape is multivalent in its presentation [as both a production and a representation, a critique and a construction] as well as in its tone. It is at once critical and didactic, playful and ironic. The artists' mixing of messages has nothing sententious or prescriptive to it.

By implying that the political enters the domestic or private realm through the agency of representations, the artists make all representations subject to an analysis of their political content. In *Working the*

continued p. 2

Focus on Documentaries

The Grierson Seminar

JOHN GRIERSON (1898–1972), CELEBRATED DOCUMENTARY producer and founder of the National Film Board of Canada, is honoured annually by the Grierson Documentary Seminar and Festival. Grierson came to Canada from England in 1938 to help formulate the government's film policy and to act as film commissioner. He founded the NFB on a political and cultural ideal that still serves as the basis of Canadian film policy.

The 14th Grierson Documentary Seminar and Festival is scheduled to run from November 19 through November 26 at the Art Gallery of Ontario and the Euclid Theatre. It will open on Sunday, November 19, at the Art Gallery of Ontario, with a tribute to Donald Brittain hosted by Peter Gzowski, with contributions from Brittain's colleagues, as well as clips from his films. The Grierson Seminar offers a much-needed forum in which filmmakers and video artists can show new documentary works to their peers in the community. "Grierson" has a long history of screening interesting material while providing

an occasion for ongoing debates regarding the aesthetic and sociopolitical concerns of documentary practice. The seminar sessions are offered as a package, and registrations are being accepted at this time. The public component of the Grierson Festival takes place during the evenings and on the weekend. The Festival screenings consist of two parts: programs prepared by several curators, featuring new documentary films and videos on a variety of themes, and a weekend showcase of the National Film Board's *Salute to the Documentary*. The evening programs will consist of an intriguing selection of current West Coast material, including films by David Rimmer, Lorna Boschman and Anne Marie Fleming, as well as a series of comparative studies of the aborigines of New Zealand and the native peoples of Canada, at the Euclid. One evening of particular note will deal with the subject of media literacy. Curator Chris Workshop will present documentaries about war and the military and the way the media deals with these issues. This will take place at the Art Gallery of Ontario on

Wednesday, November 22, and will be of particular interest to teachers. *Salute to the Documentary* will have as its highlight films from the large documentary festival held in Montreal in late June, which featured over 300 films produced over the past sixty years. The Toronto segment will present key works from *Salute to the Documentary*, accompanied by remarks from the filmmakers whenever possible. One confirmed guest is Ron Mann, the noted Ontario documentarian, who will be on hand at the Gallery the afternoon of Saturday, November 25, to discuss his recent film *Comic Book Confidential*.

The Grierson Seminar and Festival is organized by the Ontario Film Association Inc. A complete program and catalogue will be available closer to the opening date of the series. For further information, please call 979-6608.

Grierson Seminar and Festival
November 19 – 26

Bill C-60

WITH THE ENACTMENT OF THE AMENDMENTS TO THE copyright act on June 8, 1988, Canada became the first country in the world to give visual artists sole control over the presentation of their work. Since then, the implications of the "public exhibition rights" amendment have generated heated debate and created divisions within the arts community. Maia-Mari Sutnik has represented the AGO's interests at many of these discussions, and she participated earlier this year in the Legal Affairs Symposium in Ottawa organized by the Canadian Museums Association in co-operation with the Canadian Bar Association that attempted to deal with the contentious issues, which at this time remain mostly unresolved. The following report recounts the history of the legislation and outlines its inherent problems from the perspective of a major public collecting institution.

BY MAIA-MARI SUTNIK

Twenty years ago the Canadian Conference of the Arts (CCA) met in Mount Orford, Quebec, to debate the subject of copyright. Organized by Duncan Cameron, then the CCA's national director, the Right to Intellectual and Cultural Property Conference focused on the emerging need to establish frameworks for the "protection of the artist's rights to the use of his work, and everyone's right of access to the world's cultural property." This event created a new consciousness in the arts about the complexity of these issues and drew attention to the inadequacy of the existing Canadian copyright act, which came into force in 1924, at a time when television, computers, photocopying, satellite transmission, audiotapes, videocassettes and other technological devices for copying or reproduction were unknown. During the conference it became clear that there was an urgent need for greater protection of creators using new technologies and that there was much misunderstanding and uncertainty about the law as it stood, particularly among members of the visual arts community.

The moral and ethical principles of copyright, under which the creator of a work in any medium has the exclusive right to produce or reproduce a work and prevent unauthorized use of the work, have long been established. In most countries these rights are entrenched in law so that both the creator of the work and the producer, publisher or other agent to whom he assigns the rights are afforded protection. Countries with copyright laws have joined in international agreements that give authors, artists, producers and publishers foreign protection comparable to that which they receive at home. [Canadian creators are protected by the Bern Copyright Convention and by the Universal Copyright Convention in those countries that belong to these conventions]. These agreements have been devised not only for protection, but also to extend the international market so that creators may share in the benefits of exposure of their work. While the cornerstone of copyright is the protection of the creator, good copyright laws are also written with the users of cultural and intellectual property in mind.

Fair exchange between creators and users

In 1984 the federal government's white paper *From Gutenberg to Teledon* proposed long-overdue changes to the old copyright act. There was, however, a conspicuous absence of recommendations that would enhance the economic status of the visual artist. To address this omission, the drafters of the copyright revisions recommended in the Charter of Rights for Creators, the enactment of a "public exhibition rights" clause. This recommendation, set out by the House of Commons Subcommittee on the Revision of Copyright, was decided without discussion or consultation with the museum community. How this clause would impact on owner's rights, curatorial/museumological interpretative responsibilities, acquisition budgets and administrative costs, and what its long-term effects would be, apparently were not considered. The Canadian Museum Association (CMA) and the Canadian Art Museum Directors Organization (CAMDO) expressed serious concerns. They felt that there are other, more effective means available to help artists achieve economic stability without compromising the collecting policies of institutions. Their consensus was that the "exhibition rights" provision, as worded, not only imposed economic constraints on the development of institutional collections, but would act as a disincentive beyond the museum or gallery walls, on individual and corporate collectors. The "public exhibition right" would become a commodity on its own, separate from the work of art, and if collectors did not secure it at the time of purchase the onus would be on the museum or gallery to acquire it in order to be able to exhibit the work. Despite vigorous lobbying and submissions by CMA, CAMDO and support groups outlining the problems they envisaged, no workable solution or compromise between the various factions could be found. At the



Panel of experts at the 1989 CMA Legal Affairs Symposium in Ottawa. The highly successful conference is to become an annual event. Photo: Lynda Hall.

hearings of the Senate Committee on Banking, Trade and Commerce it was evident that the creation of "public exhibition rights" was not only a thorny philosophical issue, but also one that split the arts community and divided into opposing camps - those representing the interests of the artists and those representing the public museums and galleries. Regardless, on June 8, 1988, the amendments to the copyright act (Bill C-60) were passed by the House of Commons.

Subsection 3(1) of the act extends to the creator the sole right

to present at a public exhibition for a purpose other than sale or hire, an artistic work created after the coming into force of this paragraph, other than a map, chart, or plan, or cinematographic production that is protected as a photograph.

The "public exhibition right" applies to artistic works created after June 8, 1988. It is now an infringement of copyright to exhibit a work at a public exhibition, unless it is for sale or hire, without the authorization of the owner of this right. Any purchase, donation or loan from private collections of works of art created after June 1988 and intended for public exhibition must now be cleared to avoid infringement. The duration of "public exhibition right" is the life of the artist plus 50 years, and unless the right is assigned or a waiver is secured the artist, his or her estate or any other owner of the right determines the application of fees and retains full control of the way the work is exhibited. From a curatorial perspective, this may produce potentially detrimental effects when exhibitions are being planned, as one cannot anticipate conditions that may be imposed over and above those already accorded to the artist under the "moral rights" provision.

In the belief that both creators and users have a stake in copyright and that access to cultural and intellectual property must be nurtured, museums and galleries responded sensitively to the emerging copyright issues. Those institutions that did not have effective mechanisms for regulating reproduction rights developed compliance procedures. Most visual arts institutions also accepted the voluntary payment of exhibition fees, a concept put forward by the Canadian Artists Representation (CAR) that offers compensation to the artist while his work is on loan. During the decade after the Mount Orford conference, in a climate of much political and aesthetic debate, the Canadian arts community demonstrated considerable progress in developing policies of fair exchange between creators and users of works of art.

The "public exhibition right" amendment appears to be modelled on copyright legislation regulating commercial enterprises, in such high-income-generating industries as the music business, which yields profits by way of royalties based on repeated performance. But works of art are primarily unique, the creator's materials and gestures cannot be detached, and the display or exhibition of works of art in a museum or gallery context has no commercial basis.

This noncommercial interest in intellectual property on the part of the nonprofit sector - museums, galleries, schools, libraries and the like - must be recognized, and ease of access must be allowed for these institutions as legitimate users of copyright material. Unless Phase II of the revisions makes provisions for the user under the "fair dealing" section, the act will have failed to recognize obligations toward the user as a participant in the creative work. The repercussions of this will soon become abundantly clear. The use of works of art by the nonprofit sector will no longer be decided strictly on aesthetic merit, but will be unduly influenced by budgetary considerations. As budgets have constraints, one is left to wonder who will benefit when the decision to purchase a given work is compromised by the prevailing uncertainty as to whether or not it may be shown. Given these implications, it is understandable that the museum community has not responded positively to the "public exhibition right" issue. Spokesmen for the community have, however, commended the act for strengthening the "moral rights" of the creator,

this gives the artist control over the integrity of his work but at the same time guarantees the right of museums and galleries to protect the work. Steps taken in good faith to restore and preserve, as well as changes in the location of artistic works, are permitted. The artist also has the right of association with a product, service, cause or institution in order to protect his honour or reputation. Moral rights cannot be assigned, but may be waived in whole or in part. Also positive are the introduction of a Copyright Board to which disputes may be referred for arbitration, and the collective administration of the copyright licensing bodies that collect fees or royalties on behalf of the artists who are members of the collective. The board has the authority to issue a licence in cases where the user has been unable to locate the owner of the copyright after a reasonable search to locate ownership.

The museum community believes that enshrining and restricting exhibition rights will not only not benefit artists, but will adversely affect the collecting of contemporary Canadian art by both the private sector and public institutions. The financial implications of public exhibition rights are also of great concern. At present, most public galleries and museums honour the rate schedule established by CAR for artists' fees for temporary exhibitions, including loans from sources outside the permanent collections of the institutions. The current requirement that galleries and museums pay a fee to exhibit works it owns is clearly an additional financial burden that most galleries and museums will find difficult to absorb. In order

Financial implications are of great concern

to ensure that exhibition programs will not be subject to prejudice, many galleries and museums feel they must acquire the exhibition right by assignment or by waiver. While CAR advises artists not to waive or sell off this newly acquired right in their work, the museums and many private collectors will insist on acquiring the right at the time of purchase in order to avoid potential problems later.

One additional concern of the museum community is that the federal government has made no funding provisions for the implementation of this law by public institutions. The legal and administrative costs for museums and galleries will be substantial. Small institutions, those that can least afford it and are often the most supportive of local artistic initiatives, will be particularly affected. Since the financial well-being of public museums and art galleries is constantly threatened by diminishing operating revenues, the implications of the "public exhibition right" amendment constitute a very important issue.

In recognition of the fact that artists, museums and galleries are part of a system that supports creativity, recent meetings held under the guidance of the Canadian Conference of the Arts have attempted to bring representatives of the opposing factions together to bridge their differences. This is still an ongoing process, and the museum community sees it as a positive step toward consensus on the issue. It is important that both sides give consideration to the philosophical issues and have a clear understanding of the economic inequities that face artists and the museum community alike.

Maia-Mari Sutnik is co-ordinator of photographic services at the AGO.

Steele and Tomczak continued from p. 1

Double Shift, Steele and Tomczak provide various examples of intervention into television using the direct means of television at hand. At the same time, they provide a vision of another social model than that given by television.

Succeeding works, such as *Private Eyes* (1987) and *White Dawn* (1987-88), are more fictionalized or fantasized in their format; they have not, however, lost their political aim. Or they are more contingent on a social intervention, as was the 1985 *See Evil's* response to the situation of continuing and escalating state censorship in Ontario.

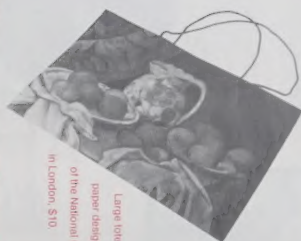
All these collaborative tapes find common ground in confronting dominant media representations with the demand for full cultural representation. Representation of differing and opposing values, the critique of television and the support of indigenous culture are combined in varying relations and emphases in all these tapes. While each of these tapes speaks to its own specific issues, each presents an example of the artists' collaboration that is both a critique and a positive construction, that enables us as viewers to address our own critiques and assert our own values.

Philip Monk is curator of contemporary Canadian art at the AGO.

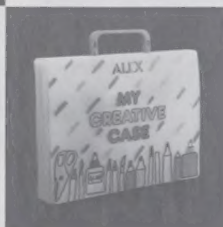
4 hours and 38 minutes. F. P. Wood Gallery.
November 10, 1989 - January 14, 1990.

festive shopping at the art gallery of ontario

The Impulse Shop



Large tote:
paper designs from the collection
of The National Gallery
in London, \$10



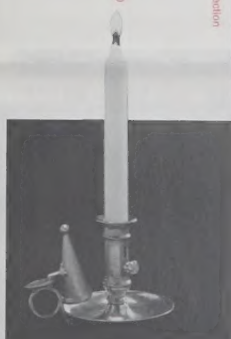
My Creative Case:
for the young artist, a carrying
case containing paper, markers,
chalk, glue and scissors.
\$37.95



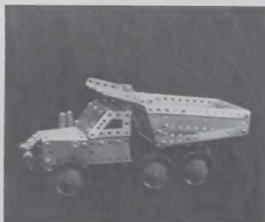
Escher puzzle:
1000- & 1500-piece jigsaw puzzles
of works by M. C. Escher.
\$40 to \$48



The Garden:
A Gentleman's House
in Upper Canada:
award-winning book.
\$9.50



Santa candles in heart-shaped tins, \$1.85



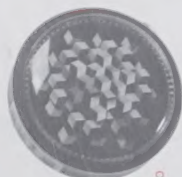
Moccasin truck:
world-famous Moccasin sets, ranging in price
from \$48 to \$115



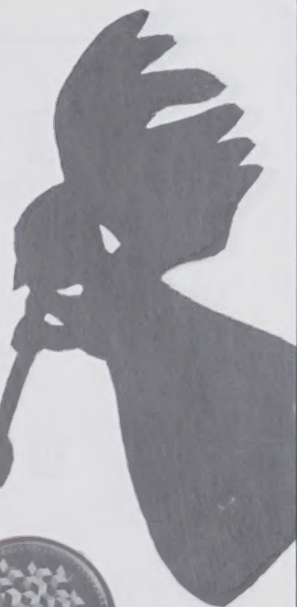
Cube puzzle:
brightly coloured mind-bender,
\$4.98



Coffinmaker
by Bodum, eight-cup
carafe, \$120



Clawhook:
two battery-operated designs. Never a Cold Moment
& Keeping an Eye on the Time, \$12



Trumpeting angel:
metal table decoration on wooden base, \$45



festive shopping at the art gallery of ontario

The Jewellery Shop
Art Rental and Sales Gallery
The Reproduction Shop



A brightly coloured acrylic "taxi" pin by B. Feldman, \$10.
 The Jewellery Shop



Day and Water by Esther
 Reproduction, 55.5 x 65 cm.
 The Reproduction Shop, \$21.
 Framing available.



A delightful ceramic pin with a bold animal design, \$18.
 The Jewellery Shop



Muse by Kimm
 Reproduction, 40 x 60 cm.
 The Reproduction Shop, \$39.
 Framing available.



Raphael's metal pin, a unique design of sterling silver, brass and copper, \$100.
 The Jewellery Shop



Deek Resant Diagram-Reg, 1986
 Charcoal on board, 152 x 102 cm.
 Purchase price, \$1900. Rental, \$50 per month.
 Original contemporary art available at the Art Rental and Sales Gallery.



Delicate sterling silver wire figure earrings by Elaine Wigle, \$65.
 The Jewellery Shop



The Young Seamstress by Bouguereau
 Reproduction, 33.5 x 77.5 cm.
 The Reproduction Shop, \$41.
 Framing available.



Simon Muscat's duck leather bracelet with sterling silver buckle, \$125.
 The Jewellery Shop



Kabanawakota Turtle
 Falcon and Lemming, 1985.
 Stone sculpture.
 Purchase price, \$4200.
 Rental, \$55 per month.
 Authentic Inuit sculpture available at the Art Rental and Sales Gallery.



Brian Burnett Mini Cakes, 1983
 Acrylic on canvas, 17.5 x 16.8 cm.
 Purchase price, \$5500.
 Rental, \$65 per month.
 Original work available at the Art Rental and Sales Gallery.

The Art Rental and Sales Gallery
 is opening in December at the
 new headquarters of the Ontario Crafts Council,
 on the second floor of the Chalmers Building,
 35 McCaul Street, Toronto.

NOVEMBER • CALENDAR OF EVENTS

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
For detailed descriptions of programs consult the events listings on pages 6 and 7.	The Gallery, the AGO Restaurant and the Members' Lounge are closed Mondays. The Gallery Shops are open.	Gallery Talks and Tours twice daily except Mondays. Visites Commentées le dimanche à 14 h 30.	<i>Rendezvous with Art</i> / 6 & 7:30 pm	Grange Lecture <i>The Privileged Pew</i> / 11 am Film <i>Japanese Film</i> / 7 pm	<i>Artful Conversation</i> / 11:15 am & 2 pm	Exhibition <i>Permeable Border</i> / continues
5 <i>Sunday Start with Art</i> / 11 am For Kids <i>Hands On</i> / 1-4 pm <i>Family and Community Studio</i> / 1-4 pm Film <i>Japanese Film</i> / 1 & 3:30 pm	6 Gallery, AGO Restaurant and Members' Lounge closed. Shops open.	7 Film <i>Body in Film</i> / 7 pm	8 <i>Art in the Morning</i> / 9:30 am <i>Art at 5:30</i> <i>Rendezvous with Art</i> / 6 pm	9 <i>Gallery Hopping</i> / 7 pm <i>Club AGO Fall Lecture</i> / 7 pm	10 Exhibition <i>Steele and Tomczak</i> / opens <i>Artful Conversation</i> / 11:15 am & 2 pm	11 Featured artist Raphaël presents striking abstract pieces in silver all this month in the Jewellery Shop.
12 Exhibitions <i>Perspective 89</i> <i>Ulrike Rosenbach</i> <i>Painting on Paper</i> / close For Kids <i>Hands On</i> / 1-4 pm <i>Family and Community Studio</i> / 1-4 pm	13 Gallery, AGO Restaurant and Members' Lounge closed. Shops open.	14 Film <i>Body in Film</i> / 7 pm <i>Gallery Hopping</i> / 7 pm	15 <i>Rendezvous with Art</i> / 6 pm Lecture <i>Printmaking and the Group of Seven</i> / 8 pm <i>Young at Art</i> / 7 pm	16 Grange Lecture <i>19th-Century Art Collecting</i> / 11 am Lecture <i>Body in Film</i> / 7 pm	17 <i>Artful Conversation</i> / 11:15 am & 2 pm	18 Get a head start on your Christmas shopping at the Impulse Shop.
19 <i>Sunday Start with Art</i> / 11 am Exhibition <i>Flights of Fancy</i> / closes For Kids <i>Hands On</i> / 1-4 pm <i>Family and Community Studio</i> / 1-4 pm <i>RCM Concert</i> / 3 pm	20 Gallery, AGO Restaurant and Members' Lounge closed. Shops open.	21 Pick up a copy of <i>The Amazing Clue Book</i> at the information desk when touring the AGO with the kids.	22 <i>Rendezvous with Art</i> / 6 pm	23 <i>Members' Shopping Night</i> / 6-9 pm	24 <i>Artful Conversation</i> / 11:15 am & 2 pm	25 Gallery Talk / 2 pm Signed for the hearing-impaired
26 For Kids <i>Hands On</i> / 1-4 pm Gallery School <i>Family and Community Studio</i> / 1-4 pm	27 Gallery, AGO Restaurant and Members' Lounge closed. Shops open.	28	29 <i>Rendezvous with Art</i> / 6 pm Admission to the Gallery is free on Wednesdays from 5:30 to 9 pm. The Restaurant is open for dining.	30	New memberships and renewals are processed quickly for you at the Membership Centre in the lobby.	The AGO is accessible to disabled persons, and a limited number of wheelchairs are available.

THE COLLECTION IN FOCUS

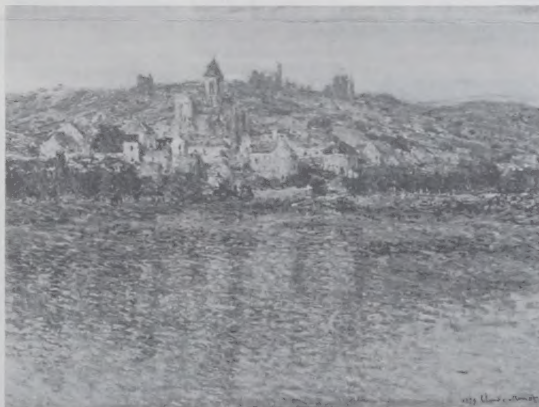
Vétheuil en été by Claude Monet

BY FRANCIS BROWN

CLAUDE MONET IS ONE OF THE MOST FAMILIAR AND respected names in the history of art, yet he was almost forty years old and still virtually unknown beyond a small circle of friends when he painted *Vétheuil en été*, in 1879. Monet and the other Impressionists were initially condemned because of their refusal to conform to the conventions of landscape painting, conventions of colour and form that had been established over two hundred years earlier by such artists as Claude Lorrain. Instead of showing the remote beauty of an idealized world, the Impressionists chose to confront nature directly, and in their search for immediacy they were the first to consistently paint their pictures outdoors.

In 1878 Monet moved to Vétheuil, a small village on the river Seine about midway between Paris and Rouen, to escape the financial strains of living in the city. The three years that he spent there (1878-81), despite being an extraordinarily adverse period in his life, were also one of the most prolific. Virtually penniless, and with his wife Camille terminally ill (she died in September 1879), he was supporting not only his own family but also the wife and children of a bankrupt friend. Despite seemingly insurmountable odds, Monet persevered, and he encouraged his friends by his example. Renoir later wrote, "Without him, without my dear Monet who gave us all courage, we would have given up."

Monet was clearly captivated by the picturesque qualities of the village of Vétheuil, crowned by its ancient church, set off against the gently rolling hills. The single greatest attraction, however, was the river, water, with its shifting reflections, being a constant source of artistic inspiration for Monet. *Vétheuil en été* demands considerable participation from the viewer. Look closely at only one or two square inches in the area of the buildings and all that can be made out is a seemingly incoherent jumble of brushstrokes. [Notice also that the texture of the paint is very different in the water, the land and the sky.] Step back until you stand about ten feet from the wall, and as you walk away recognizable forms will gradually emerge. At the same time, the individual dabs of pigment are mixed by the eye and the overall tonality of the work becomes noticeably darker. Move up to the picture



Claude Monet (French, 1840-1926), *Vétheuil en été* (Vétheuil in summer), 1879; oil on canvas, 67.9 x 90.4 cm. The painting was purchased for the permanent collection in 1929 and is presently on display in the Leonard Gallery.

again and those "meaningless" dabs can now be seen to have been very deliberately placed - in fact, few changes could be made without detracting from the magical effect of shimmering light on a hot summer's day.

Monet painted *Vétheuil* in many guises, from bleak views of the river choked with ice to sunlit scenes like the present work. The former would appear to be more in keeping with his state of mind during this difficult period, his utter dependency being graphically illustrated in a letter written on March 10, 1879, to his friend and patron Dr. Georges de Bellio - the first owner of *Vétheuil en été*: "I am completely disgusted and demoralized by the existence I have been leading for so long. If that's all one has achieved at my age, there is no hope left. Unhappy you are, unhappy you will always be. Each day brings its torments and each day new difficulties arise from which we will never escape. That's why I am giving up the struggle as well as all hope; I don't have the strength to work any more under these conditions!"

Not long after he wrote these words Monet painted *Vétheuil en été*, a picture so serene in mood that it must have been created as a kind of antidote for his private despair. This serenity has been achieved not only by the generally optimistic colours, but also by the stability of the composition itself - horizontal bands of water, land and air are counterbalanced by verticals in buildings like the church and, even more

importantly, by the reflections in the river. The intensity of these reflections adds the element of symmetry, almost as if the top half of the canvas had been painted and then folded over to "blot" the pigment on the lower half.

The line of the riverbank and the hills produces another significant effect. For generations artists had struggled to perfect the tools of linear and atmospheric perspective as they attempted to communicate a realistic sense of distance in their works. In traditional landscapes - the best examples in the AGO's collection are by Claude and Gainsborough - space was defined by means of clear receding diagonals and softening tones. This is what Monet's contemporaries thought a landscape ought to look like, but he obviously had other ideas. By running the far shore parallel to the picture plane and stretching it from frame to frame, he was able to minimize the sense of depth. Indeed, the composition appears to cling to the frame in such a way that we are encouraged to read it less in three dimensions than in two, and to appreciate the fact that colour and light are not just used to illustrate the scene - they are given independent value. This was a revolutionary approach, and it is hardly surprising that Monet is often seen as a forerunner of certain aspects of modern art.

Dr. Francis Brown is former educational officer/lecturer with adult programs, Educational Services, at the AGO.

Exhibitions

4 hours and 38 minutes: Videotapes by Lisa Steele and Kim Tomczak

A Fraser Elliott Foundation Canadian Contemporary Exhibition
F. P. Wood Gallery
November 10, 1989 - January 14, 1990

The most comprehensive exhibition to date of works by Toronto video artists Lisa Steele and Kim Tomczak, comprising 12 videotapes produced collaboratively and independently between 1974 and 1988. Collaborative works include *Working the Double Shift* 1984, and *Private Eyes* 1987. Works by Lisa Steele include *A Very Personal Story* 1974, *The Gloria Tops* 1979-80, and *Some Call It Bad Luck* 1982. Kim Tomczak's works are *A Demonstration of Fear of Pain* 1980, and *Paradise Lost* 1981.

Organized and circulated nationally by the AGO. Supported by the generous assistance of the Canada Council.

Perspective 89: Roy Arden and Dominique Blain

Sam and Ayala Zacks Wing, North Gallery
through November 12
Since 1985 the exhibition of the work of young Canadian artists at the AGO has been aided by George W. Gilmour's generous endowment, which provides funds for a series of ten annual award exhibitions. *Perspective 89* features the work of Roy Arden and Dominique Blain, from Vancouver and Montreal respectively. Through the re-introduction of appropriated materials in new and different contexts, both artists address political, social and cultural issues in their art. The *Perspective* series is made possible by an annual gift from George W. Gilmour.

Ulrike Rosenbach

Sam and Ayala Zacks Wing
through November 12
A new installation work and performance, *Wie der Phoenix aus der Asche* (Like the Phoenix from the Ashes), specifically created for the AGO by leading German artist Ulrike Rosenbach, is being presented in conjunction with her first major solo exhibition in North America, at the Art Gallery of York University. Rosenbach, a former student of Joseph Beuys, is a pioneer in video and performance art and a seminal interpreter of the feminist perspective. Organized in collaboration with York University.

Supported by the Canada Council.

Painting on Paper

Sam and Ayala Zacks Wing
through November 12
This exhibition comprises 44 large-scale works on paper by 12 leading contemporary German artists, including Michael Buthe, Markus Liperitz, A. R. Penck and Sigmar Polke. Conceived as paintings on paper, these works demonstrate a spontaneity and intellectual rigor that are typical of contemporary German painting.

The exhibition is organized by the West German Institute for Foreign Relations, Stuttgart, and is being circulated in North America by the Goethe Institute, Toronto.

Flights of Fancy

Trier Galleries
through November 19
The wildlife that inhabits the Arctic's broad expanse has long been a favoured subject of Inuit artists, with the bird proving to be an enduring and endearing theme, especially among printmakers. The three artists whose work is presented in this exhibition, Kenoiak Ashevak, Lucy Qinnuayak and Pit-aloosie Salla, all from Cape Dorset, have focused extensively on the bird and used its physical features and character traits to create bold, elaborate and inventive designs. The works in this exhibition have been selected from the Klamer Family Gift of Inuit art in the AGO's permanent collection.

Permeable Border: Art of Canada and the United States 1920-1940

Margaret Eaton Gallery
through January 7, 1990
The world's longest undefended border, between Canada and the United States, has historically permitted the free exchange of ideas between the two countries. This exhibition brings together works from a period when there was particularly close contact between the two nations and examines apparent similarities and differences in artistic expression. Includes works by Kathleen Munn, Charles Comfort and L. LeMoine FitzGerald, as well as Charles Sheeler, Edward Hopper and Rockwell Kent among others.

Organized by the Art Gallery of Ontario.

Generously sponsored by Sun Life of Canada.

SunLife

Walter Trier: A Celebration of Toys

Walter Trier Gallery and Anteroom
November 25, 1989 - January 14, 1990



The exhibition includes a selection of wooden folk toys from Saxony, West Germany, and watercolour illustrations that were originally created for a book on folk art researched and illustrated by Walter Trier in 1921-22. All works in the exhibition are part of the Trier-Fodor Foundation gift in the AGO's Permanent Collection.

Extension Services

The following exhibitions organized by the AGO will be circulated by Extension Services during November. Dates are subject to change.

Paterson Ewen: Phenomena

Paintings 1971-1987
Musée des beaux-arts de Montréal / Montreal Museum of Fine Arts
through November 12

The Group of Seven:

Selected Watercolours, Drawings and Prints from the Permanent Collection of the Art Gallery of Ontario
Art Gallery St. Thomas-Eglin
through November 19

Face à Face:

French and English Caricatures of the French Revolution and Its Aftermath
Winnipeg Art Gallery
through December 10

Picasso: Faunes et flores

d'Antibes (CONTACT)
Aurora Public Library
November 1-23

The Victorian Cult of Beauty:

Selected Works of Art from the Collection of the Art Gallery of Ontario and the University of Toronto
Laurentian University Museum & Arts Centre, Sudbury
November 8-December 3

"Artists with Their Work" Programs

Stephen Andrews: Paintings and Drawings
London Regional Art Gallery
continuing to November 5

Joan Krawczyk: Paintings
Chatham Cultural Centre
continuing to November 5

Fastwürms: Installation
Laurentian University Museum and Arts Centre, Sudbury
continuing to November 5

Jane Buyers: Sculpture

White Water Gallery, North Bay
November 2-25

Jennifer Dickson: Graphic Works

The Lindsay Gallery
November 3-25

Akira Yoshikawa: Sculpture

Kingston Artists' Association Inc.
November 7-30

Douglas Kirton: Paintings

Tom Thomson Memorial Art Gallery, Owen Sound
November 24 - January 11, 1990

Talks and Tours

Gallery talks are free with admission and make visits more enjoyable through stimulating discussion. Learn about artists and popular artistic themes over the centuries, confront essential issues in contemporary art and increase visual awareness. Topics are available at the information desk. For group tours contact the Education Scheduling Office at 979-6601. Join us during November:

Tuesdays to Thursdays at 12:15 pm and 2 pm
Wednesdays at 6 pm* and 7:30 pm
Fridays at 11:15 am** and 2 pm
Saturdays and Sundays at 2 pm*** and 4 pm
Visites Commentées: le dimanche à 14 h 30.

***Reinventing with Art**
A program for the after-work crowd featuring a half-hour tour followed by informal discussion.

****Artful Conversation**
A program offered every Friday featuring a half-hour Gallery Talk followed by an informal discussion over complimentary coffee.

*****For the Hearing-Impaired**
On the last Saturday of each month at 2 pm this talk is signed for the hearing-impaired. November's topic: *Permeable Border*

Walking Tours

Permeable Border

Christine Boyanowski, assistant curator, Canadian historical art, AGO
Margaret Eaton Gallery
Sunday, November 12, 3 pm
Join the exhibition curator for a look at familiar Canadian and American works in a new context. Free with admission.

Lectures

The Philip G. McCready

Annual Memorial Lecture on Canadian Art: Printmaking and the Group of Seven
Ian Thom, senior curator, Vancouver Art Gallery
The Jackman Hall
Wednesday, November 15, 8 pm



A. Y. Jackson, *Pine Island*, c.1925; photolithograph on paper, 38.7 x 28.6 cm. Collection AGO.

In the eighth in this distinguished series of annual lectures, Ian Thom will examine the role of printmaking

in the work of members of the Group of Seven, including A. J. Casson, Lionel LeMoine FitzGerald and Edwin Holgate. Particular emphasis will be placed on the relationship between their prints and their paintings and the role that printed images played in the popularization of the Group. The prints will be examined from the point of view of the Group of Seven as commercial graphic artists, with particular attention paid to the activities of Carmichael.

Free admission; however, tickets are required and may be obtained in advance at the information desk on a first-come, first-served basis.

Lisa Steele and Kim Tomczak

The Jackman Hall
Sunday, December 3, 3 pm
In order to acquaint viewers with the social and aesthetic contexts within which their videotapes were produced, Steele and Tomczak will screen selections from their individual and collaborative work in the exhibition 4 hours and 38 minutes and offer commentary and answer questions.

Free with admission to the Gallery. However, tickets are required and may be picked up in advance at the information desk on a first-come, first-served basis.

Panel Discussions

Frames of Reference

The Jackman Hall
Wednesday, November 29, 7:30 pm
This panel discussion will explore the curating, writing and criticism of video art since the re-materialization of the art object. Panelists include Lisa Steele, Kim Tomczak and four others to be determined.

Free admission. However, tickets are required and may be picked up in advance at the information desk on a first-come, first-served basis.

Gallery School

Adult Studio

January 10 - March 15, 1990
The Gallery School continues to offer studio art courses for adults - for both the novice and the more experienced student. Winter term courses include introductory, intermediate, life and portrait drawing, as well as painting, printmaking and watercolour. Classes are held Wednesday and Thursday evenings from 7 to 10 pm and run for 10 weeks. Tuition is \$150 for Gallery Members and \$200 for non-Members.

Also beginning in the winter term and running through the spring is a drawing course designed for more experienced students called *Drawing from Mark to Magic: The 20-week Workout*. Tuition is \$240 for Gallery Members and \$295 for non-Members.

Early registration is recommended because class sizes are limited. Registration is accepted by mail or in person and is confirmed upon receipt of payment. Cheques may be postdated to the first day of class. Faculty and courses are subject to change, and courses are available only upon sufficient enrolment. Call the Gallery School at 979-6621 for details.

For Kids

Hands On

Sundays, 1-4 pm
Hands On provides a playful and relaxed environment in which children and their parents can participate in a number of activities designed to promote a child's interest in the visual arts.

Come and create a fantasy self-portrait using costumes and a video camera, a "painting" made of light or a huge sculpture. Connections between these experiences and Gallery viewing of contemporary and old-master works can be enjoyed by the entire family. Tickets for hourly sessions are

available at the information desk every Sunday from October through May on a first-come, first-served basis. Children aged 4-12 must be accompanied by an adult. For more information call 977-0414, ext. 201.

Family and Community Studio Gallery School

Sundays, 1-4 pm
All visitors to the Gallery are cordially invited to drop by the Gallery School for the Family and Community Studio Sundays between 1 and 4 pm. Materials for drawing, painting, printmaking and sculpture are available, with direction provided by Gallery School artists.

Entrance is free with admission to the AGO. Children under 12 must be accompanied by an adult. Unfortunately, groups, clubs and organizations cannot be accommodated. Please contact Studio Co-ordinator Steven Bowie at 979-6621 for further information. Sponsored by Crayola.

Concerts

Du Maurier Council for the Arts Ltd. Presents Sunday Concert Series

The Walker Court
Sunday, November 19, 3 pm
The AGO's popular concert series, organized in collaboration with the Royal Conservatory of Music (RCM), features an exciting lineup of first-rate performing artists drawn from the RCM faculty, as well as instrumental and vocal ensembles.

The series continues with a solo recital by the celebrated Czech pianist Antonín Kubelek. Mr. Kubelek is an exciting and unconventional performer known for his great expressive range. A former professor of music at the Prague Conservatory, since his Toronto debut in 1968 he has appeared in concerts across North America to great critical acclaim. He is a member of the RCM faculty. For his AGO concert Mr. Kubelek has chosen a program of works by Brahms. Free with admission to the Gallery.

Le Conseil des Arts du Maurier Ltd.

Films

Japanese Literature on Film

November 5
The Jackman Hall, AGO
Japanese Literature on Film, a collaboration of the film departments at Harbourfront and the Art Gallery of Ontario offering classic films by prominent Japanese directors, continues. Features rare 35 mm prints imported from Japan especially for this series.

Films are \$4 each. For information about screenings please call 977-0414, ext. 260.

Thursdays, November 2, 7 pm
Strays of Hunger (1964, 182 mins.) by Tom Uchida

Sunday, November 5, 1 pm
Face of Another (1966, 124 mins.) by Hiroshi Teshigahara

3:30 pm
The River Ki (1966, 173 mins.) by Noburu Nakamura

The Body in Film

through November 16
The Jackman Hall, AGO, and Innis College, U of T
Prepared for the Art Gallery of Ontario by well-known filmmaker and critic R. Bruce Elder, this program surveys the expression of prevalent attitudes toward the human body in the work of avant-garde filmmakers. Films are \$3 each. For information please call 977-0414, ext. 260.

The series is supported by the Canada Council.

Innis College

Program IV
November 4, U of T
November 2, 7 pm
The Act of Seeing with One's Own Eyes (1971), Arabic Number Series No. 13-19 (1981-82) by Stan Brakhage.

Program V

The Jackman Hall, AGO

November 7, 7 pm

Tides (1982), *Element* (1982) by Amy Greenfield; *In Bed* (1986) by Rudy Burkhardt; *Syntagma* (1983) by Valle Export; *Other Rockless Things* (1984) by Janet Crystal Lipsett; *Mirage* (1984) by Chris Gallagher; *Pearl* (1972), *Apalachee* (1974) by James Herbert.

Program VI

Innis College, U of T
November 5, 7 pm
Part 4 of *The Adventures of an Exquisite Corpse* by Andrew Noren.

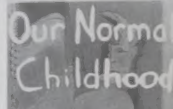
Program VII

The Jackman Hall, AGO
November 16, 7 pm
Part 5 of *The Adventures of an Exquisite Corpse* by Andrew Noren.

Program VIII

The Jackman Hall, AGO
November 16, 7 pm
Body in Film lecture - Bruce Elder (Kodak Chair Lectures). Mr. Elder will use excerpts from his own films to illustrate his lecture.

The Fourteenth Grierson Documentary Seminar and Festival



Still from 1988 video by Lorna Boschman to be featured at Grierson Festival.

The Jackman Hall, AGO, and the Euclid Theatre, 394 Euclid Avenue
November 19-26

Tribute to Donald Brittain

The Jackman Hall
Sunday, November 19

Grierson Seminar

The Jackman Hall, AGO
Monday, November 20 - Friday, November 24, 9 am - 5 pm

Grierson Festival Screenings

We're Salute to the Documentary
Screenings are open to the public. For complete program, registration and ticket information please call 979-6608.
Organized by the Ontario Film Association Inc.

Noon-Hour Films

Fridays at 12:15 pm in the Jackman Hall. Free with admission to the Gallery. Entrance is through the main lobby.

November 3

A New Spirit in Painting: Six Painters of the 1980's (1984, colour, 58 min.)
A look at the work of Georg Baselitz, Sandro Chia, Francesco Clemente, Markus Lüpertz, David Salle and Julian Schnabel.

November 10

Pablo Picasso: The Legacy of a Genius Part 1 (1981, colour, 45 min.)
November 17
Pablo Picasso: The Legacy of a Genius Part 2 (1981, colour, 45 min.)
Focusing on a group of thirteen key works, the film explores the breadth of the artist's achievements through the insights and speculations of artists, historians, critics and witnesses to Picasso's career.

The Grange

Don't forget to complete your visit to the AGO by seeing where it all began. The Grange, the first home of the AGO, from 1913 to 1922, was built in 1817 by D'Arcy Boulton, Jr., one of the town of York's leading citizens. It is the oldest surviving brick house in Toronto and is beautifully restored as a gentleman's house of the 1830s in Upper Canada.

Free with admission to the Gallery. Entrance to the Grange through the Gallery. Adult tours are arranged by calling 977-0414, ext. 237. School tours call 979-6601. A project of the Volunteer Committee.

The Grange Luncheon

Lectures
November 2 and November 16, 11 am
The Grange Autumn Lectures con-

line with their exploration of "The World of D'Arcy Boulton, Jr. York 1808-1846". Tickets are \$10 each. Please call 977-0414, ext. 237, for tickets and information.

The Privileged Pew: The Church and Society in the Times of D'Arcy Boulton, Jr.
Thursday, November 2, 11 am
Professor Douglas Leighton of the University of Western Ontario will discuss the sharp denominational divisions and raging conflicts between Anglicans and Nonconformists at the time, focusing on the "clergy reserves" and the commanding figure of John Strachan, first bishop of Toronto.

Collecting Art in Toronto in the Mid-19th Century
Thursday, November 16, 11 am
Emerging from an unsettled wilderness in the 1780s, Upper Canada had by the mid-1800s developed into a sophisticated and acquisitive society, with Toronto and Kingston at its centre. Many of the private collections that would later form the nuclei of public art galleries like the AGO were started at this time. Dennis Reid, the AGO's curator of Canadian historical art, will talk about collecting practices in Upper Canada.

Gallery Hopping

For tickets or more information please call the Volunteer Office at 977-0414, ext. 263. Gallery Hopping is a project of the Volunteer Committee.

Corporate Collection
Thursday, November 9, and Tuesday, November 14, 7 pm
We've arranged for private viewings of Clarkson Gordon's important collection of Canadian historical prints. Meet in the lobby of the Royal Trust Tower at 77 King Street West. Tickets are \$10 and must be purchased in advance. Refreshments included. A project of the Volunteer Committee.

New York/New York
November 25-26, 1989
Enjoy a Thanksgiving weekend in New York, staying at the outstanding Stanhope Hotel, directly across from the Metropolitan Museum of Art. View the major Velázquez exhibition and an interesting private collection. For a brochure, call the Volunteer Office at 977-0414, ext. 263. A project of the Volunteer Committee.

Looking Ahead . . .
Corporate Collection
January 1990

Travel AGO

For brochures or more information please call 977-0414, ext. 263. Travel AGO is a project of the Volunteer Committee.

Cambridge Study
March 24 - April 5, 1990



Henry James once described England's Cambridge University as "the loveliest confusion of Gothic windows and ancient trees, of grassy banks and mossy balustrades." Following the success of our Oxford experience in 1987, we are offering a similar trip to beautiful Cambridge University for two weeks. Live and study in Clare College and attend evening and lectures on literature, art, architecture and gardens. Visit historic pubs, stately homes, cathedrals and parks in full spring bloom. Enjoy Constable country and perhaps spend an afternoon at the races at Newmarket.

Texas

March 31 - April 6, 1990
From the gracious Mansion del Rio hotel, situated in the heart of the famous River Walk district of San Antonio, we'll venture into the hill country of Texas, ablaze with spring wildflowers. We'll visit the charming town of Fredericksburg, established in 1846 by German immigrants, noted for its lovely wide streets lined with picturesque century-old buildings and antique shops.

Another highlight is a visit to the La Ranch - the Texas White House - situated on the scenic Pedernales River.

Yugoslavia
May 5 - May 20, 1990



View of old Dubrovnik from the Hotel Belvedere.

Yugoslavia is a country of dramatic cultural contrasts whose mosaic of nationalities, religions and languages is matched by the variety of its landscape. Our tour begins in historic Belgrade, then follows picturesque mountain roads to the Adriatic, visiting remote medieval monasteries famous for their fine Byzantine frescoes. Then we'll explore the old walled coastal cities of Dubrovnik and Hvar and the ruins of Diocletian's palace in Split. After a stop in the beautiful lake country around Plitvice, our tour concludes with a stay in one of Europe's grand hotels, the Esplanade in Zagreb.

Looking Ahead . . .
Cruising the Danube
Amsterdam
Turkey
Ireland/Wales
The Two Berlins

Call the Volunteer Office at 977-0414, ext. 263, and have your name put on the list to receive a brochure.

Special Events

Stage III Benefit Gala
December 15, 1989



Winter Garden Theatre. Photo: Panda Associates.

The Volunteer Committee of the Art Gallery of Ontario, in partnership with the Egin and Winter Garden Theatres, will host an opening night to remember - Friday December 15, 1989, will be an important date in Toronto history. The Egin and Winter Garden Theatres will be open to the public in their original splendour for the first time in 76 years. Organized by the Ontario Heritage Foundation in partnership with the Volunteer Committee of the Art Gallery of Ontario, this sparkling event will include a champagne reception, the Egin production of the Royal Shakespeare Company version of *The Wizard of Oz*, a grand après-theatre supper and vaudeville entertainment in the Winter Garden Theatre. Tickets are \$250 each, and net proceeds will support both the Art Gallery of Ontario Stage III Building Fund and the Ontario Heritage Foundation.

Behind the Scenes

Exclusively Yours Members' Shopping Night

THE RETAIL SHOPS OF THE AGO EXTEND A SPECIAL WELCOME to all Gallery Members to attend a festive night of holiday shopping on November 23, from 6 to 9 pm, organized by the Volunteer Committee exclusively for them. The shops have been filled to capacity with imaginative and unique gift items in anticipation of the Christmas rush, and AGO Members are offered an opportunity to preview the selection and take advantage of unprecedented discounts throughout the evening. Even the Jewellery Shop offers a 10% discount on designer pieces, including earrings, pins and necklaces with marine motifs by well-known Canadian artist Mark Prent. Both the Impulse Shop and the Reproduction Shop have increased their discounts on their international gift selection and their collection of fine posters and reproductions to 20%, and the Book Shop will offer surprise specials all evening.

For tickets or more information please call 365-7328 between 9 am and 5 pm.

Celebration: Holiday Hats
December 2-3, 11 am - 5:30 pm



A fun-filled Christmas open house packed with activities for the whole family - music, dance, games, toys, art-viewing and art-making. Plan to come wearing a homemade hat. The festivities will be broadcast live from the AGO lobby by AM 1430.

AM 1430

Club AGO

Club AGO (Young Associates of the Art Gallery of Ontario) is designed to bring young people and art together. The Club offers its members the opportunity to participate in a variety of educational and social programs. Membership in the Art Gallery of Ontario is a prerequisite, and membership in Club AGO is \$15 or \$5 for students. For further information call the Volunteer Office at 977-0414, ext. 263.

Club AGO Fall Lecture Series
Conservation with Sandra Lawrence

Thursday, November 9, 7 pm
Join Chief Conservator Sandra Lawrence for a slide lecture examining the technical and ethical concerns facing the conservator, illustrated with actual AGO case histories. Lecture followed by a discussion in the Members' Lounge. Cash bar.

Tickets for Club AGO members are \$6 each. Nonmembers \$8 each. For more information and tickets please call the Volunteer Office at 977-0414, ext. 263. Entrance to lectures in the Jackman Hall through McCaul Street doors.

The Reader's Digest Collection
Manet to Picasso

Monday, December 4, 7-9 pm
Join Club AGO members for a gallery talk and a private viewing of the Reader's Digest Collection at Hart House. For more information or advance reservations please contact the Volunteer Office at 977-0414, ext. 263. All welcome. Free but space is limited.

Young at Art
Permeable Border: Art of Canada and the United States 1920-1940
November 15, 7 pm
Join Club AGO members for a tour by Assistant Curator Christine Boyanowski of this exhibition examining apparent similarities and differences in artistic expression in Canada and the United States and then meet in the Members' Lounge for further discussion. Cash bar. For tickets please call the Volunteer Office at 977-0414, ext. 263.

Grange Flowers Given New Home



THE REVEREND WILLIAM RIESBERRY OF ST. GEORGE THE Martyr Church and several AGO volunteers enjoyed an afternoon of light gardening in early September.

continued p. 8

\$10 on the day of the discussion, should seating permit. Wine and light refreshments will be served. Space is limited, so act now. For tickets please call the Volunteer Office at 977-0414, ext. 263.

Art in the Morning
Contemporary German Art
Wednesday, November 8, 9:30 am
Join us in the Members' Lounge for refreshments followed by a tour of Ulrike Rosenbach's installation and an exhibition of large-scale works on paper by 12 leading contemporary German artists, including Michael Buthe, Markus Lüpertz, A. R. Penck and Sigmar Polke. Tickets are \$4.50 and must be purchased in advance.

Permeable Border: Art of Canada and the United States 1920-1940
December 6, 9:30 am
Refreshments in the Members' Lounge await early risers, who will then tour an exhibition that examines works from a period when there was particularly close contact between Canada and the United States. Works by Kathleen Munn, Charles Comfort and Rockwell Kent demonstrate apparent similarities and differences in artistic expression. Tickets are \$4.50 and must be purchased in advance.

Sunday Start with Art

Contemporary German Art
Sunday, November 5, 11 am
A continental breakfast served in the Members' Lounge is followed by a tour of Ulrike Rosenbach's installation and the exhibition *Painting on Paper*, which includes 44 large-scale works on paper by leading contemporary German artists such as Michael Buthe, Markus Lüpertz, A. R. Penck and Sigmar Polke. Tickets are \$6 and must be purchased in advance.

Permeable Border
Sunday, November 19, and Sunday, December 10, 11 am
The free-trade debate continues, but Canadian and American art has long been crossing the border freely. Join Christine Boyanowski, assistant curator of Canadian historical art, on November 19, and on December 10, for a continental breakfast followed by a tour of the exhibition *Permeable Border: Art of Canada and the United States 1920-1940*. Tickets are \$6 and must be purchased in advance.

Special Evenings for Members
Permeable Border: Art of Canada and the United States 1920-1940
Wednesday, December 6, 6:45 pm

Have a glass of wine in the Members' Lounge before joining Christine Boyanowski, assistant curator of Canadian historical art, for a walking tour of the *Permeable Border* exhibition. Tickets are \$15 and must be purchased in advance.

Shops and Services

"Exclusively Yours"



Members' Shopping Night
Thursday, November 23, 6-9 pm

Art Rental and Sales Gallery

We will be closed from October 8, 1989. Watch for our new temporary location on the second floor of the Ontario Crafts Council building at 35 McCaul Street. We will be opening with a splash with new works on display in the beginning of December. Come in and see our changing installations and browse through bins of art available for rent for one to six months. As a member of the AGO, you can rent up to ten pieces of art at a time. For more information on our move call 977-0414, ext. 219. A project of the Volunteer Committee.

The Book Shop

The large selection of greeting cards for this holiday season includes new reproductions of favorite paintings from the AGO's collection, such as *Adoration of the Magi* by an unknown artist, *Red Cactus* by Daniel Fowler, *Green Cedars* by David Milne and *Morning After Snow - High Park* by J. E. H. MacDonald. \$1.25 each, available in boxes of 10 for \$12.50. Samples sent on request. Please call 979-6609; leave a message after hours.

The Perfect \$5 Gift

A \$5 gift can go a long way when you send an AGO admission voucher to a friend. For the price of less than a single movie ticket the voucher entitles a whole family to admission to the AGO, providing hours of enriching entertainment. The gift packages can be purchased at any of the Gallery shops. Inquire at the Volunteer office about quantity discounts by calling 977-0414, ext. 263. A project of the Volunteer Committee.

Audio-Visual Centre

The Edward P. Taylor Audio-Visual Centre offers 35 mm slides, media kits and videotapes on a wide variety of art-related subjects for educational use throughout Canada, for loan or for in-house viewing by appointment. Film classics in video format now available for loan.

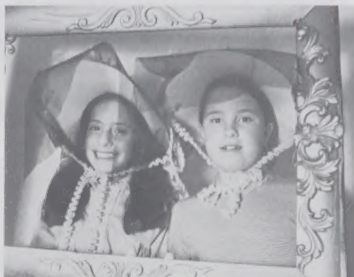
Give an AGO Membership this Christmas

...the gift that gives all year...
and receive a beautiful AGO poster as our gift to you.

CALL THE MEMBERSHIP OFFICE
(416) 979-6620

Celebration : Holiday Hats

These gallery guides are an extension of the innovative conducted touring programs offered to school groups during the academic year, and are designed to make the AGO collections more accessible to families or youngsters wishing to explore the galleries on their own. Each guide includes a variety of riddles, questions and fun activities that refer to specific works on view. Great artists from the 15th through the 20th centuries are covered in a tour that can easily be com-



During the Celebration Weekend, Hands On will be open for extended hours, from 11 am to 4 pm. Tickets for hourly sessions are available at the information desk on a first-come, first-served basis. AM 1430 will be broadcasting live from the main lobby.

GRANGE FLOWERS continued from p. 7

when flowers were carefully removed from the Grange garden and given to St. George the Martyr parish in recognition of the Gallery's historic relationship with the Grange Park community. The Grange was the original home of the AGO, and its garden has been tended by Gallery volunteers since 1911. Removal of the plants became necessary with the beginning of excavation on the site of the new south west wing and sculpture atrium as part of the Stage III expansion.

Keith C. Hendrick, president of the AGO's Board of Trustees, commented: "We are extremely appreciative of the Chalmers family's gift. A large gift such as this is a rarity in these challenging times, and we applaud their generosity. We look forward to the completion of the Floyd and Jean Chalmers Wing in late 1990."

Members' Lounge
Open to Members and their guests
noon-5 pm, Wednesday noon-9 pm.
Closed Mondays

**AGO
NEWS**

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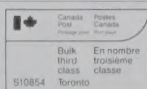
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Art Gallery of Ontario
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